

difficult feats of rhyming ever performed was Hood's "Nocturnal Sketch," in which each line ends with three rhymes. It commences:

Even has come; and from the dark park,
hark
The signal of the setting sun—one gun!

Most of the poets have amused themselves by overcoming stubborn words; Butler (in *Hudibras*) and Byron, perhaps, as much as any others. Swift's letters to Sheridan are very odd, but do not contain many perfect rhymes. The verses of Winthrop Mackworth Praed are remarkable for the apparent ease with which they run to rhyme. In his poetry is seen, peculiarly, the truth of the hackneyed saying of Butler:

For rhyme the rudder is of verses,
With which, like ships, they steer their
courses.

He will sometimes follow out an idea that was suggested by a rhyme through two or three lines. He, as well as Butler, would use Ralph or Ralpho without regard to appropriateness, according to the exigencies of his verse. The influence of the rhyming and alliterative words is quite evident in the following lines from "Marriage Chimes," taken almost at random:

Some victims fluttered like a fly,
Some languished like a lily;
Some told their tale in poetry,
And some in Piccadilly.
Some yielded to a Spanish hat,
Some to a Turkish sandal;
Hosts suffered from an *entrachas*,
And one or two from Handel.

Or in this couplet:

She was a very pretty nun,
Sad, delicate, and five feet one.

And what queer rhymes he has; as mole stir, bolster; ashes, moustaches; scientifics, hieroglyphics; Venus, between us; effron'try, country; rondo, John Doe; pedantic, Atlantic; pater-noster, Duke of Glo'ster; suggestions,

questions; pyxes, crucifixes; Venice, tennis; mighty, Aphrodite; comical, astronomical; sick, Catholic; sing, revelling; trust in, Augustin; lilies, Achilles; lop-sided, I did, etc. Lowell has many ludicrous rhymes, not only in his imitations of the Yankee dialect, but elsewhere; as in the poem "To J. B. on sending me a Seven-pound Trout," where we find, for instance, "college or," and "sog-dologer;" "moccasins," and "stock o' sins;" "falls as soft," and "appals us oft;" "tragi-comedies," and "with cool *aplomb* at ease;" "o'erstep it half," and "epitaph."

In writing any macaronic sort of verse, the liberty of changing the language on the pronunciation of a word takes away some of the difficulty of rhyming. This is evident in Burns' works, as in the use of the "gie us" with "see us;" "hame" (home) with "dame;" "stane" (stone) with "rain;" "siller" (silver) with "miller;" "brither" with "together;" or in the following stanza from the lines "On a Scotch Bard gone to the West Indies."

Jamaica bodies, use him weel,
An' help him in a cozie biel;
Ye'll find him aye a dainty chiel,
And fu' o' glee;
He wadna wrang'd the vera de'il,
That's owre the sea.

It would have been somewhat difficult to weave the words well, biel (or shelter), child, and devil into a similar poem.

It has often been strenuously urged that rhyme is a curse to our literature, and many efforts have been made to write pleasing verse without its use. The result has been to give an infinite and delightful variety to our poetical literature, but not to banish rhyme from it. Warton, speaking of Lord Surrey's translation of the second and fourth book of Virgil as the first pretentious composition in blank verse in the English language,